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he lost his son, he was broken-hearted, and died of grief at Tarentum a few days later."

Shakespeare, apparently believing early in his career, that the more complicated a comedy the better it would be, "improved" on Plautus by adding the twin Dromios and keeping Ægeon, the father, alive for a happy reunion at the end of the play. But the Ægeon of Act I, Scene 1, is the broken-hearted father of the Latin prologue. Has not this been overlooked by editors?

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### BRIEF MENTION

*On the Art of Reading.* By Sir Arthur Quiller-Couch, King Edward VII Professor of English Literature in the University of Cambridge (New York and London, G. P. Putnam's Sons, 1920). In his inaugural lectures, published under the title *On the Art of Writing* (1916; see *MLN.* xxxii, 59 f.), and now in this companion volume *On the Art of Reading*, Sir Arthur Quiller-Couch has frankly and enthusiastically expounded fundamental articles of his professorial *Credo*. Sir Arthur has been insistently proclaiming his purpose to effect a desired change, a reformation, in University methods of training in English. He has won official approbation for a new tripos, which is now on trial. That in the first stages of this new endeavor the plain-clothes subjects of reading and writing have been exalted to high University privileges must surely beget the reflection that these subjects have a depth of significance too generally undervalued. From this reflection should also spring an eagerness, not restricted to the mind of the educator, to be competently instructed as to the complete intellectual and æsthetic reach and implications of these subjects.

It cannot be assumed that the designation 'Art' will suggest to any large class of minds the full import, intellectual and æsthetic, of the common experience either of reading or of writing. Obstructing the desired effect are those connotations of 'Art' which are charged with diminished seriousness and with even a trifling estimate of personal responsibility. Hard to combat is that common-place tendency to relegate art to the domain of what is adventitious and ornamental rather than fundamentally essential in the training and sustaining of mind and character. If for art the word culture be used to symbolize the reward of right reading and writing, there will still remain in the mind of the 'practical' man the difficulty of accepting indirect paths to a straightforwardly

conceived end. In spite of these hindrances of an easy access to minds of limited or untrained inclination to respond to the wider and finer interpretation of what is essential to life, the words art and culture in connection with the activities and experiences under consideration—reading and writing—are the supremely just words, not to be displaced by any others. What remains to be done, therefore, is to persist steadfastly in defining these words, so that what is meant by them may more and more become a vitally fruitful possession of the average mind.

The titles of Sir Arthur's two series of lectures are not novel. It is a well-established practice to employ the designation 'art' on the title-pages of treatises on Reading, Writing, and Discourse; Literature is, of course, defined as an art,—it may be noticed that T. Bailey Saunders, with a just sense of this usage, entitled a volume of selected passages from Schopenhauer *The Art of Literature* (1897); and Grammar is perhaps still timidly defined as the science of the art of language, or of correct speech. All these uses of the term art are absolutely correct; but what is to be noticed is the bountiful lack of adequate discussion of how the subjects named are but divisions of one comprehensive art,—the art of articulate expression. The interrelations of these divisions of an organic unity, a philosophic whole, are commonly disregarded or at best but incidentally or superficially recognized in both practical and critical treatises and consequently in pedagogic methods.

One's native language is not inherited. It is acquired just as an art is acquired, and the practice of it thru life is the practice of an art. The gradations of this art of expression extend from the simplest colloquial use to the summit of literary workmanship. This is the fundamental truth that should determine the methods in the teaching of the vernacular language and literature. Obviously, in the teaching of foreign languages no method can be sound that ignores the same fundamental truth, for it is the gateway to true appreciation. It is implied that the schools and colleges do not satisfactorily, if at all, inculcate this fundamental fact that dealing with any aspect or department of expression is dealing with one and the same comprehensive art. Inspired by this true conception of the art of language the teacher would have the most effective access to the mind and character of the pupil. Individuality in refinement and correctness of taste, in intellectual integrity and efficiency, and in all the elements of a complete character, these subjects would cohere in lessons of personal responsibility in the use of one's language. The pupil would now easily be led to perceive the innate relation between the provinces of the art. What would now be apprehended to pertain to the definition of literature

—the fine art of the vernacular—would prepare him for a vital understanding of all the creative and conventional aspects of the art that is too much obscured by the methods of the schools.

The praise of books, the choice of books, the benefits of reading as one should, and the consequences of reading as one should not, these are topics that for generations have elicited reflections of many superior minds. Has this best thought so influenced the methods of the schools as to render unnecessary a repetition of the whole argument? No, says Sir Arthur, with the conviction that has impelled him in the selection of the subject for his lectures. He has accordingly enlivened selected chapters of the argument with the earnestness of his personality. An 'Introductory' lecture is devoted to general observations on knowledge and culture and on the difficult educational problem of doing what should be done in the schools for the subject of reading. Levelled at the very heart of the matter is the declaration, "Anything that requires so much ingenuity as reading English in an English University must be an art." Teachers of English in the schools and colleges of America can match that note with one of genuine discomfiture. They are consciously dealing with a problem that has not yet been satisfactorily solved.

The next lecture, on 'Apprehension vs. Comprehension,' is not a compactly reasoned philosophic essay, but its meaning emerges clear at the end: "For all great Literature . . . is gentle towards that spirit which learns it. It teaches by *apprehension* not by *comprehension*. . . . Literature understands man and of what he is capable." That two lectures, which follow, should here be devoted to 'Children's Reading' is assumed to be a surprise (p. 75). A determination to discredit this surprise seems to have occasioned the unexpected turns, the clever indirections, and the prevailing avoidance of a coherent and simple argument of these lectures; but yet fresh emphasis is gained for the cultural value of the child's imitative faculties, and its intuitive apprehension of the universal (p. 68), and for a protest against the short-comings of the schools in dealing with "poor children" who leave school at an early age (p. 75). Concrete and direct enough, however, is a suggested lesson in the practical teaching of poetry. This "presupposes of the teacher himself some capacity of reading aloud, and reading aloud," it is confessed, "is not taught in our schools." The context runs: "In our Elementary Schools, in which few of the pupils contemplate being called to Holy Orders or to the Bar, it is practised, indeed, but seldom as an art. In our Secondary and Public Schools it is neither taught nor practised: as I know to my cost" (p. 72). This confession admits of a verifiable extension that will exclude few if any mature readers and speak-

ers; and it thus proves in the most impressive manner that the schools do not succeed in teaching language as an art. One wishes that Sir Arthur had taken his personal confession as the leading thought in a course of lectures. He would then have been led to show that sound pedagogical methods must be based in the truth that the acquisition and the practical use of one's native tongue is the acquisition and the practice of an art. From a cultivated taste and personal art-responsibility in colloquial speech, he would have proceeded by natural steps to the cultivation of taste and of the creative faculties in writing and in reading, and thence to the sound apprehension of the fine art of literature.

The remaining lectures occupy the larger portion of the book (pp. 77 to 244). The titles are 'On Reading for Examinations'; 'On a School of English'; 'The Value of Greek and Latin in English Literature'; 'On Reading the Bible' (three exceptionally good lectures on the Bible as literature); 'Of Selection'; 'On the Use of Masterpieces.' These are all to be commended for earnest and inspiring instruction imparted in an engaging and unhackneyed manner.

J. W. B.

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*Danish Ballads.* Translated by E. M. Smith-Dampier (Cambridge University Press, 1920). Students of balladry in this country, where, even in the institutions of higher learning, so little attention is given to the Scandinavian languages that probably not one college graduate in a thousand can read Danish, will be ready to give an eager welcome to Mr. Smith-Dampier's *Danish Ballads*. No other European tongue except our own has so fine a body of traditional narrative popular song as the Danish, nor are the ballads of any other country so close to ours in theme, temper, and style. The likeness is such that the editors of the *Corpus Poeticum Boreale* do not hesitate to trace the origin of Danish balladry to that of Britain,—both ultimately, of course, to France. Yet this great body of kindred popular poetry is closed to most Americans by our ignorance of Danish; nor has there been any adequate attempt made to open the door by translation. The translations in Jamieson's *Popular Ballads* (1806) are not easily accessible; R. Buchanan's *Ballad Stories of the Affections from the Scandinavian* (1869) are ill chosen and—as the title indicates—are not rendered in the ballad spirit. There was, then, a genuine service to be performed for English readers by the competent rendering of representative Danish ballads into English in the spirit of the original.

Mr. Smith-Dampier gives us twenty-nine ballads, in four groups: nine dealing with traditional themes from Danish history in the

twelfth, thirteenth, and fourteenth centuries; four upon legendary heroes (Theodoric, Ogier the Dane, Hagbard and Signe); seven 'ballads of magic;' and nine 'miscellaneous ballads.' In a selection intended, as this is, for the general reader, he was probably well advised in taking as his source not the record of actual tradition as preserved in Grundtvig but the selective versions devised by Olrik in his *Danske Folkeviser i Udvalg*. These are rarely identical thruout with any one of the versions in *Danmarks gamle Folkeviser*, Olrik holding (with Quiller-Couch in his *Oxford Book of Ballads*) that from the very nature of ballad tradition there is no special sanctity attaching to any given text. One who knows ballads as profoundly and as sympathetically as Olrik did may reasonably be trusted to make a version that shall be truer to the spirit of the ballad than any that the chances of tradition have left to us. All but two of Smith-Dampier's translations are based upon the versions in Olrik's two 'Selections.' The renderings are spirited, ballad-like, careful in preserving the refrain.

The introductory matter is in the main also selected from the introduction to the *Udvalg*. One cannot help wishing that the translator had confined himself altogether to that admirably lucid and illuminating exposition of the Danish ballad, and had given it in full. He would then have avoided the confusion that waits like Nemesis upon facile speculators upon ballad origins. He would not have found himself saying on one page, with Pineau, that "at the period when these songs were born, classes were mingled together, or rather did not as yet exist," and on another, with Olrik, that "the two classes, however, are distinct, and keep their distance. The knight may farm his own land—may even be found holding the plough—but he is, none the less, the yeoman's social superior. His daughter, if she weds a yeoman, must 'doff the scarlet fine, and don the wadmál grey.'" The two statements are flatly contradictory—and Olrik, of course, is right.

H. M. B.

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*Grundlagen der neuhochdeutschen Satzlehre. Ein Schulbuch für Lehrer* von B. Delbrück (Berlin und Leipzig 1920, Vereinigung wissenschaftlicher Verleger Walter de Gruyter & Co., pp. viii, 90). As the reviewer took this little book into his hand he was attracted by both the name of the author and the title. The name means a good deal to those interested in syntactical studies. To many of us Delbrück has been for a generation an inspiration and a helpful guide. He has heretofore appealed to scholars, now at the close of a long period of scientific activity he turns to teachers of his native language. This is all the more noticeable because it is only one of a series of such efforts to put the results of modern scholarship in the reach of teachers of German. Sütterlin's

*Deutsche Sprache der Gegenwart* began this work some time ago and then followed an uninterrupted succession of books of all kinds to help the teacher. Not only philologists but also psychologists have helped in this good work. Dittrich's *Die Probleme der Sprachpsychologie* is a fine contribution from the psychological side. Dr. W. Fischer's little book *Die deutsche Sprache von Heute*, must have lightened the load of many a teacher. Dr. Ernst Wasserzieher's *Woher?*, a little etymological dictionary of 164 pages, has gone thru a number of editions within a few years. Professor Kluge has just finished his History of the German Language, and a new edition of the *Etymologisches Wörterbuch*, Behaghel is progressing with his German Syntax, and Sütterlin is about to publish a new German Grammar on historical principles in coöperation with Siebs, who will treat of German pronunciation. Paul has published his German Grammar in five handy volumes, a work of unusually high scientific merit and especially valuable because of the simplicity and clearness of language and presentation, which will make it accessible to every willing student. Mention has been made here of only a few of the best books of this veritable flood of grammatical literature. A good many of the authors of these books are guided by enthusiasm for a good cause rather than by sound scholarship. Not only truth but error has been spread and will do much harm. And yet the reviewer envies the Germans this enthusiasm for their language. It would be gratifying to see in our midst new societies arise for the study of English and an extensive literature presenting various phases of language study that might help our teachers. Especially would it be gratifying if some of our large comprehensive minds would put their learning at the service of our teachers. Mr. Onion's valuable little work on English Syntax has gone thru three editions and has shown that there is really a need for such books. We can console ourselves with the fact that the great Oxford Dictionary is approaching completion and that we shall have the best dictionary of any people, but we all must fear that the high price will prevent its reaching the study-rooms of our teachers. The reviewer envies the Germans these little books that can find a way to the teachers in the most out-of-the-way places and put them in touch with the scientific centers of learning.

G. O. C.

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*The First Quarto Edition of Shakespeare's Hamlet.* Edited with an Introduction and Notes, by Frank G. Hubbard (University of Wisconsin Studies, 1920). The relation of the texts of *Hamlet* is almost as puzzling as the character of the Prince, especially the bearing of the First Quarto to the *Ur-Hamlet* on the one hand and the Second Quarto and the First Folio on the other. It

has been generally agreed that Q1 is not a garbled version of Q2 or F1, but that it may be a piracy printed from reporters' notes of the play as acted with such additions and corrections as might be obtained from unscrupulous actors. This latter position Professor Frank G. Hubbard contests in his edition of the Quarto. He holds that the play as we have it was from "copy" procured in a legitimate way from the players, and his evidence is both external and internal. The printer and the publishers were men of good repute, and one of the publishers brought out the Second Quarto; there is nothing suspicious on the title-page or in the entry in the Stationer's Register; the systems of shorthand in vogue at that time were inadequate to report a play as accurately as the text of this quarto. Furthermore, the mistakes in printing are those of the eye and not solely of the ear. The general character of the play, moreover, bears out the belief in its authenticity; the action is complete and is sufficiently motivated, and it is consistent even in minor details.

Textual evidences of piracy would seem to be supported by such passages as the "To be" soliloquy and these lines from the Ghost's speech (I, v, 81 f.) :

But, howsoever thou pursuest this act,  
Taint not thy mind, nor let thy soul contrive  
Against thy mother aught;

which appear in the First Quarto as

But, howsoever, let not thy heart conspire  
Against thy mother aught.

The text of the soliloquy is undoubtedly very corrupt, but the explanation is not that this condition is due solely to inaccurate reporting. In fact, if the original bore any close resemblance to the final version, it is hard to see how a reporter could make such glaring and inexcusable errors as he must have done. He must surely get the short and easily caught expressions, "that is the question," "To die, to sleep, no more," "Ay, there's the rub"; and he would follow the thought in the order of its utterance and not shift backward and forward. The lines from the Ghost's speech look more to hurried reporting, but they are just as readily explained as due to a desire to abbreviate the text by the omission of a line.

The puzzling question of the relation of this text to Kyd's *Ur-Hamlet* and to the German version in *Der Bestrafte Brudermord* is not touched upon by Professor Hubbard. This involves an effort to determine the genuinely Shakespearean portions of the play, the amount conveyed from Kyd, the part, if any, contributed by other authors. The state of the text is not to be explained as due merely to corruption and it would have been well to consider whatever bears upon the interpretation of this quarto.

J. W. T.